

#189-A

In Four Numbers

N^o 4

PREPARATION A L'ETUDE

(Indispensable AUX HARPISTS de toute espèce de force)

Two Hundred
Short Miscellaneous & Independent
Passages

FOR THE

H A R P

Intended as a PREPARATION & POWERFUL AID to the Harpists

Regular Practice

(Calculated to give Steadiness & freedom TO THE HANDS flexibility & strength

TO THE FINGERS

AND A

THOROUGH KNOWLEDGE OF EVERY SPECIES OF FINGERING.

by

N. C. BOCHSA.

Pour les Petits et les Grands

Per. Sta. Hall.

Pr. 3/.

London

EDWIN ASHDOWN (Limited) HANOVER SQUARE.

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Nº171.

Nº172.

Nº173.

OR

Nº174.

Nº175.

Nº176.

Nº177.

Nº178.

Nº179.

Vivo.

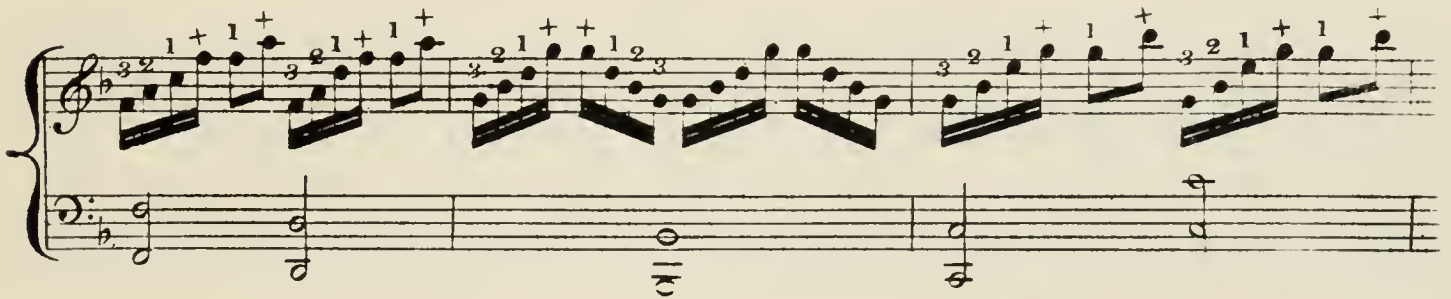
L.H.

The Left Hand open extended on the Strings.

Nº 180.

ok

Nº 181.



Musical score for "The Merry Widow" (No. 186). The score is written for piano and voice. The piano part is in the upper system, and the voice part is in the lower system. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The piano part features a complex, rhythmic melody with many beamed notes. The voice part is a simple, melodic line. The score is numbered "No. 186." in the upper right corner.

Lento

Lento

other conclusions.

As Written

As Played

other conclusions.

As Played

Lento

As Written

As Played

As Written

In the next Exercises the left hand does not perform.

N^o 188. *As Played* +1 +1 +1 +1

As Written

OR *As Played.* +1 2 + 1

As Written

N^o 189. *As Played*

Moderato.

As Written

N^o 190. +12+ 1 OR +1 +1 +1 +1

Allegro

+1 2 1 +1 +1 +1 2 1 +1 +1 2 + 1

As Played

As Written

Lento *h*

Lento *h*

As Written

As Played

As Written

As Played

Nº191. Accompanied Shakes. for the Right Hand alone.

As Written

The first system of musical notation for the right hand, labeled 'As Written'. It consists of a single staff in G major (one sharp) and common time. The melody is written in a simple, clear style with whole and half notes, and rests. The key signature is one sharp (F#).

As Played

The first system of musical notation for the right hand, labeled 'As Played'. It shows the same melody as the 'As Written' version, but with a more complex, rhythmic accompaniment in the left hand. The left hand part is written in a single staff in G major and common time, featuring a continuous stream of eighth and sixteenth notes, with some triplets and slurs. The key signature is one sharp (F#).

The second system of musical notation for the right hand, labeled 'As Played'. It continues the melody and accompaniment from the first system. The left hand part features a continuous stream of eighth and sixteenth notes, with some triplets and slurs. The key signature is one sharp (F#).

The third system of musical notation for the right hand, labeled 'As Played'. It continues the melody and accompaniment from the first system. The left hand part features a continuous stream of eighth and sixteenth notes, with some triplets and slurs. The key signature is one sharp (F#).

The fourth system of musical notation for the right hand, labeled 'As Played'. It continues the melody and accompaniment from the first system. The left hand part features a continuous stream of eighth and sixteenth notes, with some triplets and slurs. The key signature is one sharp (F#).

FOR BOTH HANDS.

As Played

The fifth system of musical notation for the right hand, labeled 'As Played'. It continues the melody and accompaniment from the first system. The left hand part features a continuous stream of eighth and sixteenth notes, with some triplets and slurs. The key signature is one sharp (F#).

As Written

The sixth system of musical notation for the right hand, labeled 'As Written'. It shows the same melody as the 'As Played' version, but with a more complex, rhythmic accompaniment in the left hand. The left hand part is written in a single staff in G major and common time, featuring a continuous stream of eighth and sixteenth notes, with some triplets and slurs. The key signature is one sharp (F#).

N^o 192.

As Played.

EXAMPLES of the Double Shake.

other Conclusion
or

As Written

2 1

or 2 + 1

2 1

2 + 1

3

N^o 193.N^o 194.

As Played.

Same for the Left Hand 8^{va}

+ 1 2 + 1

2 3

+ 1 + 1

+ 1

2 3

As Written.

2 1

3

2 + 1

As Played.

For the Right Hand alone.

N^o 195.

other conclusion.

As Played.

(Irregular Double Shake.)

As Written.

As Written

2 1 +

3

2 1 +

3

As Played.

For the Right Hand alone.

OR

N^o 196.

+ 1 + 1 + 1

+ 1 2 + 1

+ 1 + 1

+ 1 2 + 1

As Written.

2 +

3

3 3 3 3

h

3

No. 197.

All^o

No. 198.

ff All^o

No. 199.

Mod^{to}

The Left Hand in "Sounds Etouffes"

fz fz f f f f

No. 200. (See Bochs's Explanation of his New Effects)

f

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.

- a* Fantasia, dedicated to Thalberg..... 5 0
- b* Introduction and variations on a favourite Air of Bellini..... 4 0
- b* Marche favorite du Sultan..... 3 6
- c* Twelve favourite airs..... 3 0

APTOMMAS.

- b* WELSH MELODIES:
 - 1. The rising of the sun..... 2 6
 - 2. Of noble race was Shenkin..... 2 6
 - 3. Ap Shenkin..... 2 6
 - 4. Poor Mary Anne..... 2 6
 - 5. Love's fascination..... 2 6
 - 6. Sweet Richard..... 2 6
- b* Aptommas's polka..... 3 0

BELLOTTA, F.

- b* Galop brillant..... 0 6
- b* Il trovatore. Fantaisie sur l'opéra de Verdi..... 3 6

BOCHSA, N. C.

- b* LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:
 - 1. Di Pescatore and Ania (tua madre) (Lucresia)..... 2 6
 - 2. O divina Agnese (Beatrice di Teoda)..... 2 6
 - 3. Com'è bello (Lucresia Borgia)..... 2 6
 - 4. Meco & Voga voga luna (La Straniera)..... 2 6
 - 5. March & Pas redoublé (Saffo)..... 2 6
 - 6. Voga, voga, & Sogno talor (Parisina)..... 2 6
 - 7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)..... 2 6
 - 8. Ah! tu sei (Parisina)..... 2 6
 - 9. Quanto è bello (L'elisir d'amore)..... 2 6
 - 10. Io l'udia (Torquato Tasso)..... 2 6

- b* Récitations pour les Harpistes de toutes les forces:
 - 1. My own blue bell..... 2 6
 - 2. The bridal ring..... 2 6
 - 3. The Prince of Wales' march..... 2 6
 - 4. March in the old Irish style..... 2 6
 - 5. Souvenir à l'Ecosaise..... 2 6
 - 6. The wild white rose..... 2 6
 - 7. Rondo à la villageoise..... 2 6
 - 8. L'invitation à la polka..... 2 6
 - 9. Le moulinet..... 2 6
 - 10. Welch polka..... 2 6

- b* RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:
 - 1. Planxty Kelly and The old woman..... 0 6
 - 2. Nancy Dawson and Savourneen Deelish..... 0 6
 - 3. Sly Patrick and The Moreen..... 2 6

- c* Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books..... each 4 0

- b* PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books..... each 3 0

- b* EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books..... each 7 6

- b* ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions..... 10 0

- b* TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions..... 5 0

- b* THE PUPIL'S COMPANION. Forty progressive studies. 4 books..... each 4 0

- b* TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys..... 3 0

- b* A te diro (Roberto Devereux). Transcription..... 3 0
- b* A temple to friendship (T. Moore). Variations..... 3 0
- c* Cease your funning. Fantasia and variations..... 4 0
- c* Cease your funning. (Variations as sung by Mrs. Salmon)..... 2 6
- c* Grand military march..... 0 0
- c* Grand parade march..... 0 6
- c* L'encouragement. Simple melodies arranged in a most easy style..... 2 6
- b* Partant pour la Syrie. Fantaisie martiale..... 4 0
- b* Petit souvenir (Tyrolienne de Guillaume Tell)..... 2 6
- c* Tartar divertimento (introducing the Tartar drum)..... 2 6
- c* The celebrated Rossignol waltz..... 2 6
- c* The last new French march..... 2 6
- c* Weber's last waltz. Grand and brilliant variations..... 3 0

CHATTERTON, FREDERICK.

- b* Amor! possente nome. Petite fantaisie..... 3 0
- b* L'horloge des Tuileries. Petit amusement..... 3 0
- b* Le carnaval de Venise. Morceau fantastique..... 5 0
- b* The dawn of spring. Easter piece..... 3 0

CHATTERTON, J. BALSIR.

- Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement..... 5 0

- b* A SELECTION OF HIS FAVOURITE COMPOSITIONS:
 - 1. Annie Laurie. Scotch melody. Transcribed..... 3 0
 - 2. Auld Robin Gray. Scotch melody. Transcribed..... 3 0
 - 3. Bardic relics, No. 1. Sweet Richard..... 3 0
 - 4. Bardic relics, No. 2. Nos galan..... 3 0
 - 5. Bardic relics, No. 3. Llandoverly and Serch hndol..... 3 0
 - 6. Bardic relics, No. 4. Of noble race was Shenkin..... 3 0
 - 7. Beauties of Irish melody. Savourneen deelish and Kate Kearney..... 3 0
 - 8. Bridal march..... 2 6
 - 9. Chant des Crostes (J. Blumenthal)..... 3 0
 - 10. Don Pasquale. Fantasia..... 3 0
 - 11. Gems of Irish melody, No. 1..... 2 0
 - 12. Gems of Irish melody, No. 2..... 2 0
 - 13. God save the Queen. Variations..... 3 0
 - 14. Gondolier row. Variations..... 3 0
 - 15. Grand American march..... 2 6
 - 16. Il trovatore (The prison scene)..... 3 0
 - 17. Kathleen Mavourneen and Dermot astore..... 3 0
 - 18. L'elisir d'amore. Fantasia..... 3 0
 - 19. La gitana. The new cachucha..... 2 6
 - 20. Les noces. Fantasia, introducing Danish air..... 3 0
 - 21. Relics of Wales (Three Welsh airs)..... 3 0
 - 22. Rousseau's dream. Capriccio..... 3 0
 - 23. The bloom is on the rye (Bishop)..... 3 0
 - 24. The light of other days (Balfé)..... 3 0
 - 25. The old house at home (Loder)..... 3 0
 - 26. Victoria march (introducing "The brave old oak")..... 3 0

CHIPP, T. P.

- b* I love but thee (T. Moore). Introduction and variations..... 3 0

DUSSEK, O. B.

- b* THE HARPISST'S FRIEND. A series of popular melodies:
 - 1. Merch Megan..... 1 0
 - 2. The rising of the lark..... 1 0
 - 3. March of the men of Harlech..... 1 0
 - 4. Lilla's a lady..... 1 0
 - 5. Savourneen deelish..... 1 0
 - 6. La rosa waltz..... 1 0

GODEFROID, FELIX.

- b* Lucresia Borgia. Fantasia on Donizetti's opera..... 4 0
- b* Norma. Fantasia on Bellini's opera..... 4 0

HOLST, GUSTAVUS VON.

- c* "ETRENNES AUX DAMES." Select airs, &c.:
 - 1. True love. German air..... Keller 2 6
 - 2. Le vaillant troubadour..... 2 6
 - 3. The farewell of Raoul de Coucy..... Blangini 2 6
 - 4. Le départ du jeune Grec..... 2 6
 - 5. Adolphe. German air..... 2 6
 - 6. German Waltzes..... 2 6
 - 7. Ye banks and braes o' bonny Doon..... 2 6
 - 8. What beauties does Flora disclose. Scotch air and a Quick march..... 2 6
 - 9. Stanco di pascolar. Venetian air..... 2 6
 - 10. Di piacer (La garza ladra)..... 2 6

HUNT, W. R.

- c* The blue bells of Scotland. Introduction and variations..... 3 0

LABARRE, THEODORE.

- b* Non più mesta. Fantasia on Rossini's air..... 3 0
- b* The last rose of summer. Variations..... 2 6
- b* There is no home like my own. Variations..... 2 6

MEYER, F. C.

- b* Auld Robin Gray. Divertimento..... 3 0
- b* Mélange (introducing "My lodging" and "The rose-tree in full bearing")..... 4 0

OBERTHÜR, CHARLES.

- b* Op. 25. Addio, mia vita, addio! Barcarolle..... 2 6
- a* Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original..... 6 0
- b* Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera..... 3 0
- b* Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi..... 7 0
- b* Op. 29. La mélancolie de F. Prume. Transcription..... 2 6
- b* Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie..... 5 0
- b* Op. 52. La belle Emmeline. Improvvisu..... 3 6

- b* Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:
 - 1. La cascade..... 3 6
 - 2. La coquette..... 2 0
 - 3. La consolation..... 3 0

- b* Op. 62. "GEMS OF GERMAN SONG." Twelve recreations:
 - 1. Adelaide..... Beethoven 3 0
 - 2. The first violet..... Mendelssohn 2 0
 - 3. Zuleika..... Mendelssohn 2 0
 - 4. Cooling zephyrs..... Schubert 2 0
 - 5. The huntsman, soldier, and sailor..... Spohr 2 6
 - 6. A ride I once was taking (Trab, trab)..... Kücken 3 0
 - 7. My harp now lies broken (Maid of Judah)..... Kücken 3 0
 - 8. My heart's on the Rhine..... Speyer 3 0
 - 9. From the Alp the horn resounding..... Proch 2 6
 - 10. With sword at rest (The standard bearer) Lindpaintner 2 0
 - 11. When the swallows fly towards home (Agathe)..... Abt 2 0
 - 12. Oh! wert thou mine for ever..... Kücken 2 0

- c* Op. 89. "HOMMAGE TO SCHUBERT." Trois mélodies:
 - 1. Ve flow'rets that to me she gave..... 1 6
 - 2. Praise of tears..... 1 6
 - 3. Norman's Gesang..... 1 6

- b* Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:
 - 1. Streamlet cease..... Chrschmann 2 0
 - 2. Forth I roam..... Kalliwoda 2 0
 - 3. If o'er the boundless sky..... Molique 2 0

- b* Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:
 - 1. Bâle..... 3 6
 - 2. Zurich..... 3 6
 - 3. St. Gallis..... 3 6

- b* Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:
 - 1. Grace..... C. Mayer 2 6
 - 2. La fontaine..... C. Mayer 3 0
 - 3. Si oiseau j'étais..... A. Henselt 2 0

- c* Op. 106. Three characteristic melodies:
 - 1. Wenn ich ein Vöglein wär..... 3 0
 - 2. Lisle laute, lisle linde..... 3 0
 - 3. Virgo Maria (O Sanctissima)..... 3 0

- c* Op. 110. "PRINCESSES MUSICALS." Trois pièces de salon:
 - 1. Repose..... 2 0
 - 2. Sorrow and relief..... 2 6
 - 3. Cradle song..... 2 6

- a* Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)..... 6 0
- b* Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer..... 2 6

- b* Op. 121. Trois morceaux caractéristiques:
 - 1. La gitana..... 3 0
 - 2. Mélodie mazurque..... 3 0
 - 3. La gazelle..... 3 0

- b* Op. 127. Sacred melodies:
 - 1. Martin Luther's hymn..... 2 6
 - 2. Old hundredth psalm..... 2 6
 - 3. Before Jehovah's awful throne..... 2 6
 - 4. Airs from "The creation" (Haydn)..... 4 0
 - 5. Vital spark of heavenly flame..... 2 6
 - 6. Agnus Dei (Mozart)..... 2 6

- b* Op. 138. Deux mélodies de l'opéra Les huguenots (Meyerbeer):
 - 1. Nobles seigneurs. Cavatine du page..... 0 0
 - 2. A ce mot tout s'anime. Air de Marguerite..... 2 0

OBERTHÜR, CHARLES—continued.

- b* Op. 129. "ÆOLIAN CHORDS." Three melodies:
 - 1. Gems of the crimson-coloured even..... 2 6
 - 2. She was a creature strange as fair..... 2 6
 - 3. 'Tis sweet when in the glowing west..... 2 0

- b* Op. 132. Nereides. Sketch..... 3 0
- b* Op. 142. L'invitation del gondoliere. Sketch..... 2 6
- b* Op. 144. Il trovatore. Fantasia on Verdi's opera..... 4 0
- b* Op. 146. La traviata. Souvenir de l'opéra de Verdi..... 1 6

- b* Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed..... each 2 6
 - 1. Ah! che la morte..... Trovatore
 - 2. Il balen del suo sorriso..... Trovatore
 - 3. Si la stanchezza..... Trovatore
 - 4. Stride la vampa..... Trovatore
 - 5. La mia letizia..... I Lombardi
 - 6. La donna è mobile..... Rigoletto
 - 7. Parigi, o cara..... Traviata
 - 8. Ah, fors'è lui..... Traviata
 - 9. Di Provenza il mar..... Traviata
 - 10. Libiamo (Brindisi)..... Traviata
 - 11. Ernani involami..... Ernani
 - 12. Va pensiero..... Nabuco

- b* Op. 158. "SEASIDE RAMBLERS." Four musical sketches:
 - 1. Sea nymphs..... 0 0
 - 2. Murmuring waves..... 0 0
 - 3. My bark glides through the silver wave..... 0 0
 - 4. Water sprites..... 0 0

- b* Op. 159. Andalusia. Bolero brillant..... 4 0
- b* Op. 166. The keel row. Fantasia..... 4 0
- b* Op. 167. Santa Lucia. Neapolitan air..... 4 0
- b* Op. 170. Un ballo in maschera. Fantaisie..... 4 0

- b* Songs without words:
 - 1. Dans ces instants où l'âme pense..... 2 0
 - 2. Ich denke dein, wenn durch den Hain der Nachigallen..... 2 0
 - 3. Eilende Wolken, Segler der Lüfte..... 0 0
 - 4. Emelina..... 1 0
 - 5. Seliège Tage..... 1 0
 - 6. Nahegefühl..... 1 0
 - 7. Adieu, charmant pays de France..... 3 0
 - 8. For I, methinks, till I grow old..... 3 0
 - 9. L'air est doux, le ciel est beau..... 2 6
 - 10. Ange aux yeux bleus..... 0 6
 - 11. We rove among the roses..... 2 6
 - 12. Au bord du Rhin..... 2 6
 - 13. Au bord de la Lahn..... 2 6
 - 14. Au bord de la Nahe..... 0 0
 - 15. Au bord du Neckar..... 1 0
 - 16. Auf leichtem Zweig..... 1 0
 - 17. Ah! be not sad..... 0 0
 - 18. Remind me not..... 1 0

- b* "VOYAGE L'ÉTRANGER." Twenty-four National Airs..... each 3 0
 - 1. Norway..... 13. Romagna.
 - 2. Sweden..... 14. Naples.
 - 3. Denmark..... 15. Spain.
 - 4. Russia (God save the Emperor)..... 16. Portugal.
 - 5. Prussia..... 17. Switzerland.
 - 6. Prussia..... 18. France (La Marseillaise).
 - 7. Poland..... 19. France (Les Girondins).
 - 8. Saxony..... 20. Belgium.
 - 9. Bavaria..... 21. Holland.
 - 10. Austria (Haydn's hymn)..... 22. England (Rule Britannia).
 - 11. Hungary..... 23. America (Hail Columbia).
 - 12. Sardinia..... 24. England (God save the Queen).

STELL, W. H.

- b* My lodging is on the cold ground (variations)..... 3 0

STREATHER, WILLIAM.

- b* Deh vieni alla finestra. Serenade from Don Juan..... 0 0
- a* Home, sweet home, of Thalberg, transcribed..... 1 0

TAILOR, GERHARD.

- a* Com'è gentil (Don Pasquale). Transcription..... 1 6
- a* Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters)..... 3 0
- a* Two favourite Irish melodies (Coolin and The minstrel boy). Variations..... 3 0
- a* Rigoletto. Fantasia on Verdi's opera..... 3 0

THOMAS, JOHN.

- b* WELSH MELODIES. Transcribed:
 - 1. The ash grove..... 1 0
 - 2. The bells of Aberdovey..... 3 0
 - 3. Sweet melody, sweet Richard..... 1 0
 - 4. The rising of the sun..... 3 0
 - 5. The march of the men of Harlech..... 3 0
 - 6. Riding over the mountain (original melody by J. Thomas)..... 3 0
 - 7. The plain of Rhuddlan..... 3 0
 - 8. Love's fascination..... 3 0
 - 9. The rising of the lark..... 3 0
 - 10. The camp (Of noble race was Shenkin)..... 3 0
 - 11. Megan's daughter..... 3 0
 - 12. The minstrel's adieu to his native land (original melody by J. Thomas)..... 3 0
 - 13. Watching the wheat..... 3 0
 - 14. New year's eve..... 3 0
 - 15. David of the white rock, or The dying bard to his harp..... 3 0
 - 16. Over the stone..... 3 0
 - 17. The miller's daughter..... 1 0
 - 18. Come to battle..... 3 0
 - 19. All through the night..... 3 0
 - 20. The blackbird..... 3 0
 - 21. The dawn of day..... 3 0
 - 22. Britain's lament..... 3 0
 - 23. Black Sir Harry..... 3 0
 - 24. The departure of the king..... 3 0
- b* La source. Caprice of J. Blumenthal, transcribed..... 4 0
- b* The harmonious blacksmith, of Händel, transcribed..... 1 6

WRIGHT, T. H.

- b* Caledonian Fantasia, introducing favourite Scotch melodies..... 4 0
- b* Com'è gentil (Don Pasquale). Fantasia..... 3 0
- b* Deh calma oh ciel (Otello). Transcription..... 2 6
- b* Fra poco a me ricovero (Lucia). Arranged..... 1 6